

/280 cont./

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561 A. The division of labor by age and sex is such that the male youths actually do nothing other than to practice the weapons craft and occasionally travel out to fish. In addition, they make their own weapons, as well as their feather ornaments and the cotton dance-belts. The married men, on the other hand, are usually busy; either they work in the plantings, or they go out twice a day to fish for their families, go hunting, plait baskets and hats, build houses, and bring in the harvest. In general, the men, when they are married, have a great deal of work and that is why young people no longer want to get married, having been infected by a few older bachelors who preach the ideal of bachelorhood: idling, smoking, chatting in the mask house.

[589]

The women learn their manual skills, such as spinning and weaving, from childhood on. Married women take care of the plantings, the harvest, tend the children, cook, make pottery, spin and weave, and plait mats. In general, to be sure, they have to work the whole day, so that one never sees them unoccupied, but in general their lot is a good one; hard work is never demanded of them, but is always taken over by the men.

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178 B. Of their ancient tools some have already disappeared (1)

1. Iron tools seem to have penetrated in the previous generation. A 40-year old Indian of the south horde told me that he had not seen work done with stone axes any more, only his mother told him about it.

or are used in another way, they still, however, use stone axes /281/ as striking stones, small stone knives for tattooing, bone needles for sewing, mussel shells as scrapers and spoons, sets of piranha teeth for cutting the strips for plaiting baskets. More and

[177] more, however, iron implements are coming in: axes, bush knives, small knives, and shears are used everywhere, likewise iron crochet needles. In spite of these foreign implements, however, the technique has happily kept its ancient character, and only occasionally are innovations, under the influence of the Brazilian inhabitants, to be noted.

● [176]

/318 cont. /

534 used, are very rare. I came across only two of these specimens
 [237] (Pl. 58, Ill. 10 a, b). Otherwise gourds (ũãlũ) are commonly used
 [824] as the bodies of rattles, which are usually 12-15.5 centimeters long
 and 5.5-13 centimeters thick (a small rattle is 6.5 centimeters
 [531] long and 6 centimeters thick). Most of these gourd rattles are
 carved with the customary designs (1); many bear feather ornaments

[113]

1. See my article on "Die Kunst der Karajá-
 indianer," Bäessler Archiv, Vol. II, No. 1.

on the stem end projecting out of the gourd at the top (Ill. 181
 a, b). These rattles are swung rhythmically in the hand by the
 masked dancers.

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Singing plays a considerably larger role. Only the men sing;
 it is only during the period of mourning that the women, like the
 men, intone monotonous songs of lament in a high pitch. The
 singing is one-part singing; mass singing seldom occurs. Only once
 did I hear a cappella singing. During dances two men simultane-
 ously sing the same thing; otherwise they sing individually, espe-
 cially when fishing. Apparently the Karajá are very musical;
 they sing gladly and well. Most of their songs are masked-dance
 songs, but it seems as though certain people invented and handed
 down specific songs. It was often said to me: this is the song of
 this boy or of that youth. Certain dances and songs seem to be
 transmitted through tradition only in certain families; others are
 quite familiar with them, but do not sing them. In 1908 Chief Ilk
 in Village 13 just below Izabel do Morro knew most of the songs.
 He was almost inexhaustible. The wörizó dance and song were
 handed down in his family. He knew not only Karajá songs, but
 also sang songs of the Šavajé and Tapirapê. He was known as a
 singer in all the villages, and everywhere people requested me to

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play back the phonograms recorded with him. In all I recorded
 phonographically 44 cylinders of songs. The Indians liked to sing
 into the apparatus, as soon as the initial shyness had been over-
 come. To do this I used European music, which amazed them
 very much. They laughed aloud in astonishment, and many held